



Fig. 34. Dwelling in Makonanám (Ojek Family), Spanish Guinea.

344 fire gets too hot for him, and wards off the smoke from his face
 517 like a person gently but firmly sending a little child away! He
 538 looks as though he is talking to the fire and delivering a speech
 to the logs. Everybody listens in silence, everybody hangs on
 his words. And then follows a deliberate pause, after which he
 begins anew with impressive intonation; and at familiar places
 all the listeners enter into the narrative with a brief choral song
 in response to the solo part of the old man. Or there may be a
 344 bit of gossip to relate, with a hubbub of biting words, an oc-
 517 cation for spontaneous gaiety to prevail. On yet another oc-
 521 cation a performance by a famous xylophone artist will draw
 533 the population to the meeting house. The entire village, women
 and children included, takes part in these recitals; the children
 beat out the rhythm with small pieces of wood, while the
 women, with great dignity, beat together groundnuts and ngon
 which represent the "fee" and, softly humming a refrain, cast
 a meaningful glance in the direction of the tireless player.

342 The dwelling (ndá; plural, mandá). Figure 34, like the
 meeting house, /70/ /Fig. 34 appears here in the original text/
 has a gabled roof and a rectangular ground plan. Like meeting
 houses, dwellings have both temporary and permanent forms.



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Fig. 35. The Door Part of a Dwelling in Olanga (Essangbuak Family), Southern Cameroons.

tail. This is wedged into the door opening in such a fashion that the walls fit into the notches. Sometimes it is given an attractive form by being flattened near the end and having bands of palm plaited around it. Along the sides, on the other hand, the people content themselves with single strips of raffia stalk as door lining.

In the interior a thick post or a number of thinner posts (andē'i) stands at both sides of the door opening (mbēi I) (see Figs. 37 h, 38). Between these posts are wedged one or two diagonally placed poles, by means of which the piece of bark that serves as a door (eyī'n e nda, eyī'n e mbēi = house bark or door bark) is held fast. Sliding doors are more rarely encountered. These run between /72/ the wall and a lath at the top and bottom of the door opening; in the daytime they are pushed to the side and at night pulled in front of the opening. We find door posts even where there are sliding doors, since they primarily serve the purpose of preventing strangers from looking into the hut during the daytime. Most doors made of bark close poorly because they warp. Frequently the "door" consists of nothing /Fig. 36 appears here in the original text/ more than a number of narrow bark pieces that are loosely

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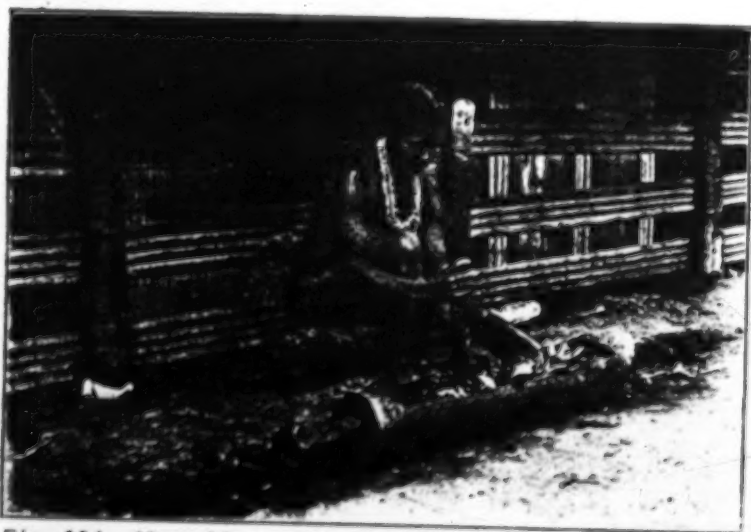


Fig. 104. Ntum Woman Pounding Cassava Leaves in a Trough for Spinach.

252 three or four times, and salt is added. Everything is given another good stirring, and the dish is ready. Sometimes the material is also boiled with a little water in the pot itself.

(b) Groundnut bundle (nnam-ewuno I).

As in the case of (a), water is put on the fire in a pot. After the pot has been taken off the fire, the groundnut material is poured into it and stirred up as water is added. Then the mush is put inside a plantain leaf that has been drawn through the fire to make it flexible; the leaf is tied together into a bundle and placed on the fire in a pot of cold water. The pot must be closed at the top with leaves. If the groundnuts are not stirred up with hot water, but, as in this case, are placed on the fire cold, they always have to boil from half an hour to an hour. /159/

(c) Groundnut mush (atōō).

The mass of groundnuts -- prepared as indicated above -- is poured into a pot of boiling water and stirred around. Then it is

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Fig. 117. Asoko from Alén (Essuoung Family), Spanish Guinea.

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Fig. 118. Ntum Preparing Ornamental Helmet Crests,
Akonangf, South Cameroons.

1: Tessmann--180 E-5 (1904-1909) 1913 FH9 Fang FH9

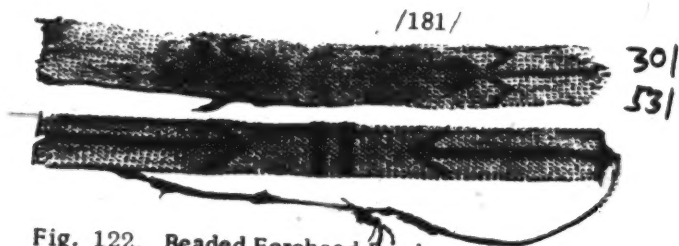


Fig. 122. Beaded Forehead Bands.



Fig. 123. Necklace of
the Fruit of Coix lacryma
(Job's-tears).



Fig. 124. Ntum Woman from Alén
(Essandun Family).

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822 Aside from rubbing his skin with oil, the Pangwe likes to smear his body with dyes on certain occasions. For this purpose he uses red chiefly, more rarely white, and only exceptionally black. There are no other colors. Red is the color for joy,

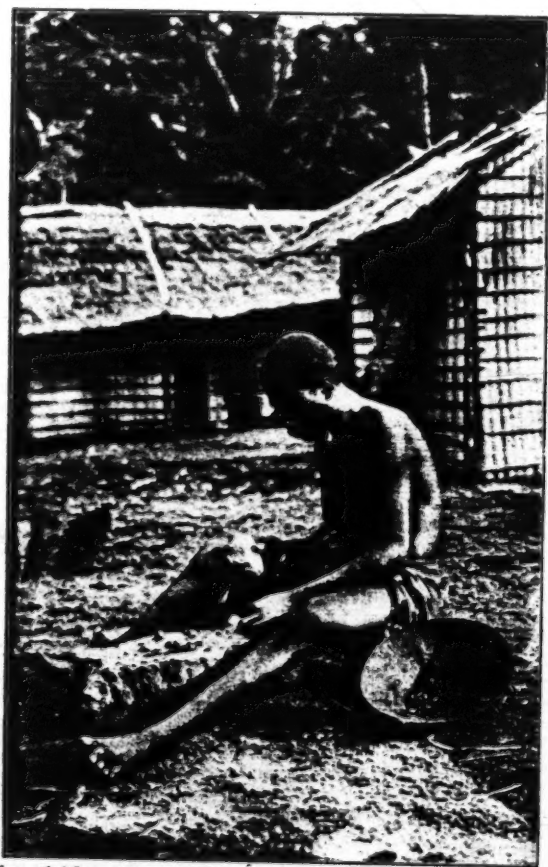


Fig. 146. Nuts of the oil palm are cracked open to extract the oil.

and white is the color for death and evil. From this, the occasions on which the colors are used will be apparent. On festive occasions, that is, dances, weddings, and birth celebrations, red is used, a color which sometimes (for instance, in the love dance) is enlivened by white suns and circles, which seldom

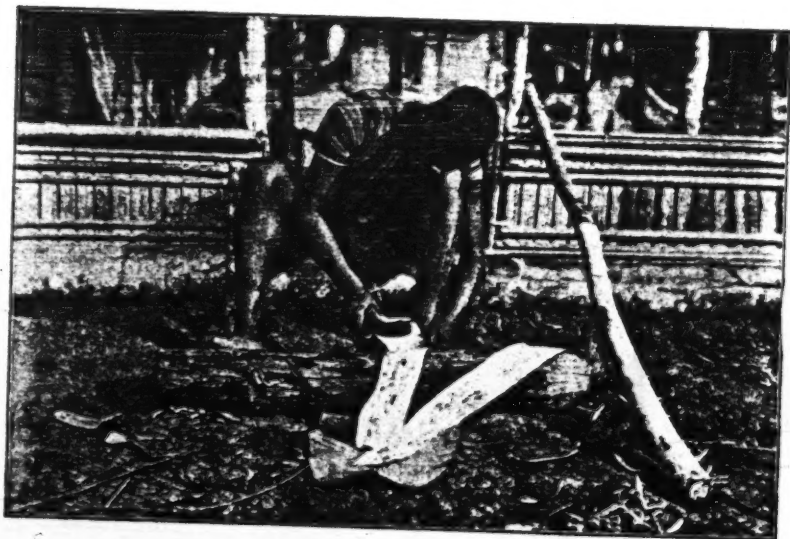


Fig. 159. Manufacture of Bark Cloth by Beating the Bast Layer of a Ficus Trunk, Uelleburg, Spanish Guinea.

287 done along the entire length from left to right, and the beater
314 must not be turned (that is, the direction of the grooves) Figure
159. Then the material is folded, beaten on the opposite side,
folded once more and tapped, and finally, folded diagonally,
it is worked in the same manner. Through this treatment, the
piece has been made about twice as long, while in breadth it
has remained unchanged. At this point it is unfolded, drawn
through water a few times, and then pressed out. /209/ Mate-
rials prepared from the varieties Ficus bubu, andum, and undum
need not be washed.

The individual pieces of material manufactured in the manner
described are narrow. Hence, several of them must be sewn
together along their long edges if one wants to make a loincloth,
for instance. For men this requires six pieces; for boys four.

2. Fiber work.

462 With few exceptions, fiber work is one of the occupations
463 carried out by men. Indeed, it is one of their most frequent and



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Fig. 57. Washing the Forehead at the Love Medicine Festival.

times, and in the case of very recalcitrant drops, the medicine was wiped down the bridge of the nose with a bundle of Abutilon leaves. The festive company then moved to the cult place, in this case called a love grove (elik andũ'măn). Just as the cult figures are usually set up on the trees (because of the sorcerous beings, trees with spikes are chosen) and just as the medicines for wealth are made up under the soul tree, the Copaifera, in the same way the love tree belongs to the love grove, namely the Leguminosa Amphis tessmannii Harms (edži) (1). In Ebāngon the tree was only a small one, but

1. a dži-n, "to love."

often they are huge specimens. In the background a kind of bench of rods was erected, and under it were heaped a great many twigs of various trees regarded as love medicine. Then the ancestral skulls were set up behind the bench, and the twigs ignited. Those persons who needed an improvement in their love affairs, /161/ /Fig. 57 appears here in the original text/ lay down on the bench and allowed themselves to be thoroughly

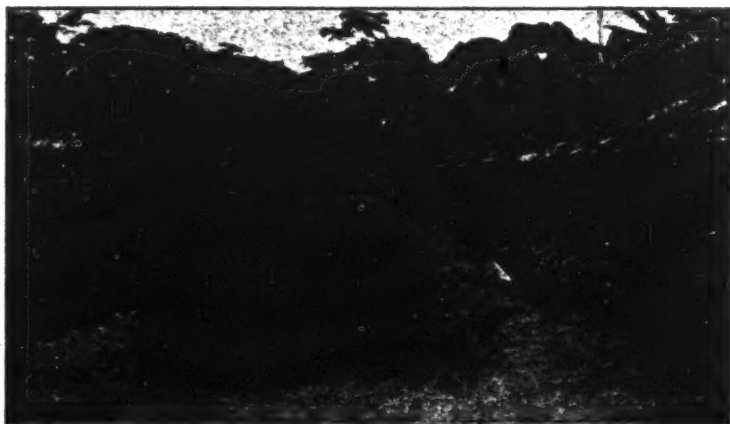


Fig. 104. Skittles with Spinning Tops made of Snail Shell.

order to prolong the game, may lend it a number of tops, but only from those that were lost by the opposing team, in other words, those that were "captured," and not more than eight. For example: the throwing team has lost six tops and has only one top left; in that case the defending team can lend these six, as well as two more lost later in the course of the game. If all eight of the borrowed tops should again be lost, the teams change roles, but the team now attacking (previously defending) does not begin with one throwing top as usual, but with all of the tops taken from the opposing team, in other words, at least eight; moreover, in the course of the game the previously borrowed eight tops must be returned to the opposing team from the eight tops played out. So the game goes on and may be broken off whenever a team so desires. Frequently, however, the boys first get into a quarrel over the loaned tops, and a general brawl is the conclusion of the game which appears so peaceful. On other occasions, too, the little ones try to "rabble" at spinning-top skittles. Thus, a player of the defending team may snatch a top before it has danced its curving path to an end, even though there might still have been a chance that it would touch a skittle.

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Plate XXVIII

/Between 302 and 303/

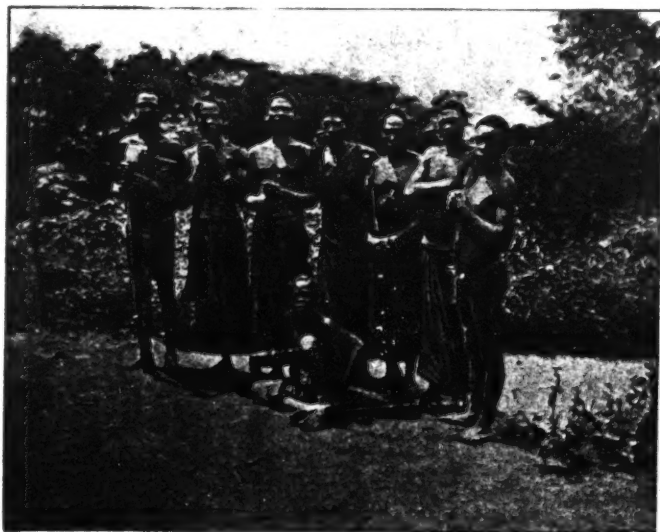


Children Playing Skittles with Spinning Tops, Ntum Region.

8: Bennett D-5 (ca. 1898) 1899 FH9 Fang FH9

Journal of the Anthropological Institute (N.S.), Vol. 11, Plate XV.

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FANG MEN.

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FANG HOUSE.

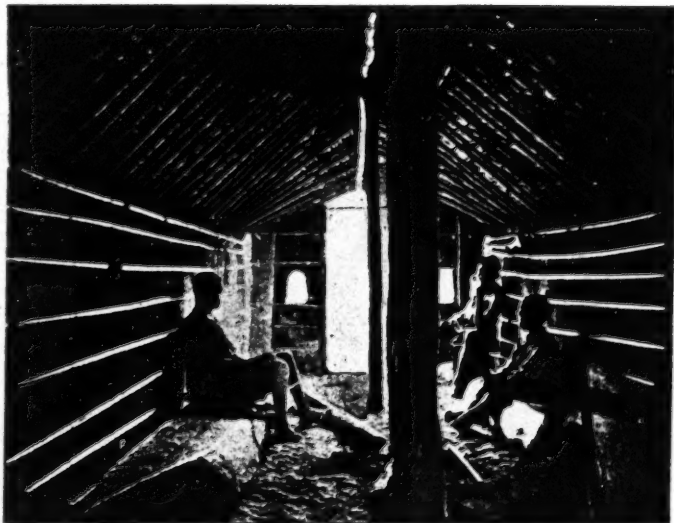
[P.66(B)]

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FANG DANCE

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ARENG OR PALAVER HOUSE

[p. 66(D)]

the palaver house, where he loves to sit and gossip around the log fire, or lounge 517
on the *Enong* (a native bed of poles).

Dancing is a favourite pastime, especially at the time of new moon, when the 535
dance seems to have some religious significance. A Fang dance is a sight worth
seeing; arrayed in long streaming armlets of dried grass, and large bunches of
forest beans and mollusca shells tied around the ankles for castanets, they go
through a series of rapid and graceful movements, some of which are not entirely
free from obscenity. Flaming torches made of resin wrapped in plantain
leaves are stuck in the ground and the drums keep up a perfect fusillade; [373]
the whole making a weird and extremely interesting spectacle. With short
intervals of rest the dance usually continues throughout the night until daybreak
(photo of dance shown on screen).

III.—*Clothing, Ornaments, Painting and Tattooing.*

Fang men and women usually go about bareheaded; some obtain imported 291
straw and felt hats from the traders and are very proud of them. A red worsted
night-cap sold at the factories is very popular and much worn. These head
coverings are chiefly worn for ornament and not to afford protection from the sun
or weather. Until the opening up of trade among the Fang people their clothing
amounted to almost nothing. The men wore a waist cloth made of bark from
certain trees, a strong, tough, fibrous material, and the women wore a girdle
stripped from the plantain stem, with some leaves from the bush or a piece of the
plantain leaf tucked through the girdle in front and passed downward, backward
and upward between the limbs and fastened to the girdle behind. Very often the
women wore a kind of bustle made of dried grass dyed black, or red. In sitting [516] ●
down the women are very careful to first arrange the bustle. The native bark
cloth, the girdle and bustle, are still worn in the bush towns; the women often [369]
make the girdle of imported glass beads strung on string made from pineapple
fibre, but people living in towns along the river banks wear imported cloths
obtained in trade. As a general rule boys and girls run about without clothing
until five or six years of age. Imported cloth is worn by both sexes and is often
sewn together very skilfully and decorated with pieces of different colours. There
are no recognised peculiarities of dress restricted to the subdivision of tribes. The
cloth is cut out and sewed by each individual owner unless it is a trade cloth
previously sewn. Cloth is usually hemmed and worn as a simple wrapper around
the waist, and held in place by rolling in and tucking the upper border on itself.
The upper portion of the body is not much covered by the cloth although some
men and women wear it tied high up around the neck. There is no difference
between the indoor and outdoor clothing. When imported needles and thread can
be obtained they are used, but I have seen very skilful sewing done with a sharp
piece of bamboo for a needle and thread made of pineapple fibre. Upon the [428]
death of parents, clothes descend to the children. In saluting a visitor it is not [576]
customary to remove a hat or cap, if one is being worn, or any other article of
clothing.